GCSE

English: (Specification 1900)

General Certificate of Secondary Education **2433/02**

Unit 3: Literary Heritage and Imaginative Writing Paper 1

Mark Scheme for June 2010

Any enquiries about publications should be addressed to:

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

>   the specification, especially the assessment objectives
>   the question paper and its rubrics
>   the texts which candidates have read and studied (texts and unseen)
>   the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5, Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Your mark scheme consists of the following:

                                                                                    Page

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

(i)   read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

(ii)   distinguish between fact and opinion and evaluate how information is presented

(iii)   follow an argument, identifying implications and recognising inconsistencies

(iv)   select material appropriate to their purpose, collate material from different sources, and make cross references

(v)   understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

Writing

Candidates must demonstrate their ability to:

(i)   communicate clearly and imaginatively, using and adapting forms for different readers and purposes

(ii)   organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features

(iii)   use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
AO1 S&L	(i)					✓
	(ii)					✓
	(iii)					✓
AO2 Reading	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
AO3 Writing	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

(B)   USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. It states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these can be supplemented by others after scrutiny of a range of 'live' scripts.

The Examiners' Standardisation meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

RUBRIC INFRINGEMENTS

1   A candidate fails to answer all required questions on a given paper. This is self-
     penalising and full credit should be given for the questions answered.

•   Where rubric infringements of this kind are found, write *on the front of the script*
     'RUBRIC ERROR – only X answer(s)'.

2   A candidate answers more than one question on any given section or text. In this case,
     mark each attempt and award the highest mark.

•   Where rubric infringements of this kind are found, write *on the front of the script*
     'RUBRIC ERROR – too many answers to Section/Qn z'

3   In responding to questions where there is a requirement to answer on two characters/
     poems/occasions, a candidate bases their answer on only one. In this case, mark the
     answer for its full value and then reduce by one band (e.g. if the mark is at the top of
     band 4, award the mark at the top of band 5).

•   Where rubric infringements of this kind are found, please do the following:

at the end of the answer write
'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, the record the adjusted
(reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – ONLY ONE CHARACTER/
POEM/OCCASION' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for
advice.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1   **On each script**, THE FOLLOWING **MUST** APPEAR:

- **on every page** -
  evidence that the page has been read;
     ticks or comments on the page;
     if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
     every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer** -
  a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script** -
  a summary record IN THE GRID of all marks awarded and the total of these.

2   **Written annotation and comment** MUST ACCORD WITH THE FOLLOWING GUIDELINES:

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.

- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.

- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

   EG   *"Good use of (xyz), but not enough (abc) to move into <u>band 0</u>"*
   NB Never refer to grades, only to bands.

3   Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C)   **TASK-SPECIFIC MARKING NOTES**

– see following pages

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Question 1 30 Marks (20+10)	Copy out the sentences below, and then continue the story. **Focus on the thoughts and feelings of the narrator.** **My phone rang again. Without hesitating, I…**

GENERAL CRITERIA	Candidates must demonstrate their ability to: (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes; (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features; (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

INSTRUCTIONS TO EXAMINERS

Ring errors and ✓or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.

A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.

For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words overall) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words overall) should not normally be marked higher than Band 6.

Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.

Use the photostat examples as guides to your assessment.

At the end of the responses write the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK
1   Complete stories are NOT required. Candidates may choose to end at any appropriate point.

2 TASK-SP   ECIFIC CRITERIA:
- creation of convincing situation with appropriate thoughts/feelings
- effective use of detail to create/sustain thoughts/feelings
- effective use of language, imagery, etc.

WRITING MARK SCHEME – Higher Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
		AO3 **(i)** *Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* **(ii)** *Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	**20** **19** **18** **17**	• A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience.	**10** **9**	• A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

Band	Marks	Descriptors	Marks	Descriptors
3	16 15	• A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	8	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	• A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience.	7	• Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

Band	Marks	Descriptors	Marks	Descriptors
5	12 11	• A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	6	• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	• There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	5	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

Band	Marks	Descriptors	Marks	Descriptors
7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing.	4	• Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	• There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled.	3	• Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.

Band	Marks	Descriptors	Marks	Descriptors
Below 8	4 3 2 1 0	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

INSTRUCTIONS TO EXAMINERS - **TO BE APPLIED TO THE MARKING OF ALL THE QUESTIONS, 2-7, IN THIS SECTION.**

- ✓   **in the body of the script** for comment.
- ✓   **in the margin** for textual support.
- ✓✓   **in the body of the script** for comment showing perceptive understanding.
- L   **in the margin** for comment on language in support of points made.

- •   use brackets (✓) where comments are implied or vaguely made.
- •   use R for repetition
- •   use D for distortion
- •   where comments are needed to explain how the mark has been awarded, refer strictly to band descriptors

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	15	• **demonstrate all of the below** • **show sustained insight, individuality and confidence**
2	14 13	• **demonstrate engagement and some insight** • **show a perceptive overview supported by well-selected references to the text** • **respond sensitively and in detail to the writer's language and/or techniques, if appropriate**
3	12 11	• **make a sustained personal response** • **show a clear understanding supported by careful and relevant reference to the text** • **respond with some thoroughness to the writer's language and/or techniques, if appropriate**
4	10 9	• **make a reasonably developed personal response** • **show straightforward understanding supported by appropriate reference to the text** • **make some response to the writer's language and/or techniques, if appropriate**
5	8 7	• **begin to develop a response** • **show some understanding with some reference to the text** • **make some reference to the writer's language and/or techniques, if appropriate**
6	6 5	• **make some relevant comments** • **show a little understanding with a little support from the text** • **possibly make limited reference to the writer's language and/or techniques, if appropriate**
7	4 3	• **make a few straightforward points** • **occasionally refer to the text**
8	2	• **make some comment but without relevant reference to the text**
Below 8	0-1	• **not meet the criteria for Band 8**

Section B

Question 2(a)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	How does Shakespeare present the character of Don John in *Much Ado About Nothing*? *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK (See also INSTRUCTIONS TO EXAMINERS page 14)

Candidates should be able to offer some discussion of the character of Don John; possibly including how rough and blunt he is, surly in speech, jealous of his half brother and embittered against the society that discriminates against him as a 'bastard'. They may comment on: his desire to revenge himself on society by causing as much harm as possible; his masochistic delight in fooling Claudio: his inability to empathise with Hero's feelings; his failure to show any remorse at the deep and dramatic effects of his actions on several characters. Overall, they may comment on his ability to succeed because Claudio is weak and the fact that his character appears to be the personification of evil. Some answers may comment on the use of Margaret and Borachio by Don John to deceive Claudio regarding Hero; the subsequent accusation of her may be considered; the chance overhearing of the drunken Borachio adds suspense and exposes the evil of Don John while vindicating Hero.

Differentiation will be achieved through: the degree of focus on the presentation of Don John rather than just a character study; the clarity of the line of argument used in reaching a judgement as to how far there are different sides to his character as opposed to a largely narrative response; how perceptive an understanding is shown of Don John's character, including his role in the play, and how convincing is the support given for points made through aptly chosen quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in his presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

Question 2(b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	In what ways does Shakespeare show you how important love is to some of the characters in *Much Ado About Nothing?* You may choose to focus your answer on **one** or **two** moments in the play. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)
Accept the candidate's choice of moment(s); quality of comment being paramount. Answers may comment on the love of Beatrice and Benedick, from their 'merry war' at the beginning to being tricked by their friends and the inevitability of their falling in love and being married at the end; the love of Claudio and Hero, being a very different type of love, at times marred by mistrust, hurt and 'tragedy'; the love of family shown by Leonato towards his daughter and his niece; the sisterly, protective love shown by Beatrice to Hero. Some answers may consider the importance in love in general throughout the play, citing the moment when Beatrice tests Benedick's love for her by asking him to 'Kill Claudio'; patriotic love shown by the soldiers; the importance of love shown in a perverse way by Don John's lack of love towards his brother and fellow officers.

Differentiation will be achieved through: the degree of focus on exploring the importance of love rather than just separate character studies; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response; how perceptive an understanding is shown of the importance of love in the play; how convincing is the support offered for points made through aptly chosen quotation and/or references to the play. Clear explanation of how language and/or dramatic devices are used to show the importance of love in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

Question 3(a)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	In what ways does Shakespeare make you feel sympathy for Juliet in *Romeo and Juliet*? You may choose to focus your answer on **one** or **two** moments from the play. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Accept the candidate's choice of moment(s). They may comment on: Juliet's dutiful role as daughter then her forced disobedience; her reliance on the Nurse but her despair at the Nurse's betrayal; her desire to be married but the impossibility of a love match with Romeo; her parents' desire for her to marry Paris; her reliance on the Friar and his 'potion' which leads inevitably to tragedy. In terms of her behaviour, answers may focus on how she has to become a much stronger and more independent character who has no choice but to enter into a plot to deceive her loved ones, resulting in the decision to take her own life and thus also to be inadvertently the cause of Romeo's death.

Differentiation will be achieved through: the degree of focus on the sympathy for Juliet and the effects of the various situations on her rather than just a character study; the clarity of the line of argument used in explaining the sympathy felt as opposed to a largely narrative response, how perceptive an understanding is shown of Juliet and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of sympathy will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

Question 3(b)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	In what ways does Shakespeare show you how important love is to some of the characters in *Romeo and Juliet?* You may choose to focus your answer on **one** or **two** moments in the play. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)
Candidates should be able to offer some discussion on the importance of love in the play, demonstrated physically or emotionally, by words or actions, by one character or by several in various situations. They may comment on: Romeo and Juliet falling in love at first sight (For I ne'er saw true beauty till this night'); their forbidden, yet very passionate love ('My only love sprung from my only hate') which leads to their hasty marriage and untimely deaths; Lord Capulet, his protective and paternal love for Juliet ('hopeful lady of my earth') at the beginning when Paris asks for her hand; the Nurse and her strong, maternal love for Juliet and desire for Juliet's happiness; the ending when love of the dead lovers unites the two families in grief. Overall they may comment on the many ways in which the importance and the power of love is portrayed with both positive and negative consequences.

Differentiation will be achieved through: the degree of focus on exploring how the importance of love is presented and how it contributes to the tragic outcome; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response, and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in exploring the importance of love in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

Question 4	OCR: *Opening Lines*: **SECTION C; War**
MARKS AVAILABLE 15	Explore some of the ways in which the poets respond to the death of soldiers in battle, in **two** of the following poems: (Page 40) Dobell *Tommy's Dead* (Page 41) Kipling *The Hyaenas.* (Page 42) Collins *Ode, Written in the Beginning of the Year 1746* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)
Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of –2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

<u>Dobell</u>: most answers should understand the strong sense of waste and personal loss conveyed throughout the poem. Good answers may comment on the idea of the land becoming useless ('mildew and a mould', 'seed's waste', 'cow's dry and spare'); the emotional and personal suffering at the loss of his son seen in the repetition. The best answers may identify the use of pathetic fallacy, and the reminders of the dead soldiers in references to the landscape ('bone by bone' and 'teeth of the land').
<u>Kipling</u>: most answers should be able to comment on the aftermath of battle by referring to the 'soulless' behaviour of animals. The dead bodies enable the animals to live ('eat…thrive…meat') and they are free from shame in their consummation of the 'poor dead soldier'. Good answers should be able to refer to the dead, understanding that the animals are represented as both death and the enemy; the contrast between human suffering ('our dead') and the use of the impersonal 'it'. The best answers may identify: the imagery taken from nature; the unemotional and practical outcome of death in battle; the personification of the animals and the underlying political comment implied.
<u>Collins</u>: most answers should respond to the sense of peace and acceptance of death in battle that this poem exudes. Good answers should be able to comment on the positive tone of the poem that death in battle is honourable illustrated by the use of religious imagery. The best answers may identify: the personification of Spring, Honour and Freedom; the euphemistic 'sink to rest'; the accolade for 'the brave'; the pagan, unworldly 'fairy hands'.

Differentiation will be achieved through: how consistently the response focuses on the ways in which death in battle is presented as opposed to a summary of each poem; how perceptive an understanding is shown, both explicit and implicit; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to describe death will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

Question 5	OCR: *Opening Lines*: **SECTION D: Town and Country**
MARKS AVAILABLE 15	Explore some of the ways in which the poets respond to the natural world, in **two** of the following poems: (Page 47) Keats *To Autumn* (Page 49) Housman *On Wenlock Edge* (Page 51) Yeats *The Lake Isle of Innisfree.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty on – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Keats: answers should be able to identify and illustrate the description of a rural scene with a sense of plenty: 'ripeness', 'swell the gourd'. It is a pleasant picture of Autumn, like an Indian summer, still warm and full of life and activity. Good answers will look closely at the descriptive detail used,e.g., drowsed with fumes of poppies'. The best answers may be able to comment on the personification of Autumn, the effect of the three separate stanzas and other devices such as the rhetorical questions.
Housman: answers should be able to comment on the description of a particular place at the time the poem was written and in Roman times. Good answers will look closely at the detailed description of nature and how this directly affects human emotions and thoughts. The best answers may be able to comment on the use of personification, the use of local place names and the aptness of the references to Roman times.
Yeats: answers should be able to identify how the poet describes nature as exuding peace, simplicity or nostalgia. Good answers should explore some of the linguistic devices, such as the emphasis on gentle sounds through the repetition of 'bee'; the alliterative 'water lapping'; the emphasis on light and the contrast between 'purple glow' and 'pavements grey'. The best answers may comment on the effect of the structure with the repetition of 'I will arise…' and the use of a shorter final line for each stanza.
Differentiation will be achieved through: how consistently the response focuses on the ways in which descriptions of the natural scenes are conveyed as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' descriptions of the natural world, explicit and implicit within each poem; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to describe the natural world will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

Question 6	OCR: *Opening Lines:* **SECTION G: How It Looks From Here**
MARKS AVAILABLE 15	Explore some of the ways in which the poets present disturbing experiences, in **two** of the following poems: (Page 95) Adcock *Things* (Page 96) Hill *The Hare* (Page 96) Paterson *Bedfellows.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Adcock: answers should recognise 'Things' as a vague, unsubstantiated term for 'betrayals, committed or endured or suspected'. No detail is given but in the early hours of the morning these 'things' come 'stalking' into her mind. Good answers might be able to comment on the use of 'icily' and repetition of 'worse' and the contrast between the comparatively light-hearted opening and the very negative and disturbing ending. The best answers may comment on the use of personification, hyperbole and emotive imagery.

Hill: answers should be able to identify the ideas of fear and mystery as shown particularly through the woman's feelings. Good answers may focus on the use of similes, 'panic like trapped flies' and the use of contrast, 'darkened…light and 'silence…bell' to enhance the fairytale and mythical qualities. The best answers may comment on and illustrate the use of the Shakespearean sonnet form and rhyme scheme to portray mystery and fear rather than love together with the powerful imagery which depicts a very disturbing, nightmare world of 'panic' and 'wild cries.'

Paterson: answers should be able to focus on the unpleasant, nightly feeling which almost becomes a sinister ritual. Good answers should be able to comment on the disturbing experience of lying/sleeping every night in a dead man's bed and the use of negative vocabulary 'blindspot', 'dead', 'suffocated'. The best answers may identify the disturbing thoughts hinted at in the last two lines and conveyed through half-rhyme, 'hovers…flowers', 'rest…wrist' and religious overtones to create a sense of uncertainty and a feeling of the unexpected

Differentiation will be achieved through: how consistently the response focuses on the ways in which poets disturbing experiences rather than simply summarising each poem; how perceptive an understanding is shown of the poets' feelings explicit and implicit within each poem and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show their disturbing experiences will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

Question 7	OCR: *Opening Lines*: **SECTION H: The 1914-1918 War**
MARKS AVAILABLE 15	Explore some of the ways in which the poets present the effects of war on those left behind, in **two** of the following poems: (Page 104) Owen *The Send-Off* (Page 108) Cole *The Falling Leaves* (Page 109) Herbertson *The Seed-Merchant's Son.* *Support your answer by referring to and quoting from the poems.* *Remember to put quotation marks round any words or phrases you use from the poem.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)
Candidates must focus on **two** poems, but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Owen: answers should be able to focus on the grim reality that awaits all who go off to war. Good answers might focus on the contrast between the return they should have but will not survive to enjoy; the repetition of 'few' emphasising the losses expected, and 'creep back', the shame at what they have become. The best answers might comment on the sense of irony in the garlands bestowed upon them by well-wishers 'all white with wreath and spray', the darkness and sense of secrecy suggesting guilt at sending them to their fate, yet the anonymity ('they were not ours').
Cole: answers should be able to comment on the feelings of sorrow/mystification at the loss of life. Good answers may comment on the emphasis on large numbers of soldiers lost, ('multitude') the 'gallant' all 'withering' without a natural cause; the contrast between withering and beauty, repetition of 'like snowflakes' The best answers may focus on the use of the extended metaphor of falling leaves dropping without apparent agent or cause; an ominous feeling in the analogy of snow falling 'thickly, silently', resulting in 'wiping out the noon', the warmest, brightest part of day;
Herbertson: answers should be able to comment on the acute sorrow at the death of his son. Good answers may focus on the idealised memories of optimistic childhood, symbolised by reference to: 'bright, bright eyes,' cheeks all red'; dreams; youth ('child's surprise'); contrast with the ageing effect on father. The best answers may comment on: the structure in rhyming couplets; the effect of the monosyllabic 'Died in the war'; the ambiguity of the last section where he murmurs thanks for the seed yet his seed will not beget any more sons.

Differentiation will be achieved through: how consistently the response focuses on the ways the poets present the feelings of those left behind are conveyed rather than simply summarising each poem; how perceptive an understanding is shown of their feelings, explicit and implicit within each poem; and how convincing the support offered for each point, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show feelings of those left behind will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.